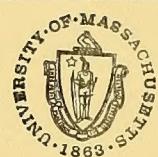


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MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

BY
SAMUEL W. COLE
AND
LEO R. LEWIS

BOOK I .75 BOOK III .75

BOOK II .75 BOOK IV .75

► COMPLETE 2.00

OLIVER DITSON COMPANY

MADE IN U. S. A.

In study of one-part material

- 1- Articulate reading at first performance.
- 2- Sing difficult material with less.
- 3- Use syllables where necessary only.
- 4- Read poem.
- 5- Regard style, mood, interpretation
correct tempo, accuracy in tone
and rhythm, correct intonation,
beautiful tone - the first time.
- 6- Record special problems on a card.
Be able to relate method used in
correction.
- 7- Do not use piano to aid ss.
- 8- Sing phrasewise - keys going.
- 9- Sing with poise.

Note: Be especially careful when using a neutral syllable.
Be phone conscious.

Distortion

Ver.

Intervals - 2. tone + 2nd

Meands -

Ends - ris. (down)

Letter -

Name only

General Head

MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING (SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF
BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY

LEO R. LEWIS

PROFESSOR OF MUSIC AT TUFTS COLLEGE

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

1. The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
2. The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
3. Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
4. The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
5. Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
6. Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [II] is inserted. The double-thin-bar [II] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [III], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i>	T. Anderton [1836-]	<i>Gn</i>	C. F. Gounod [1818-1893]	<i>Na</i>	J. Nares [1715-1783]
<i>Ab</i>	D. F. E. Auber [1782-1871]	<i>Hd</i>	G. F. Händel [1685-1759]	<i>Pa</i>	A. Panseron [1796-1859]
<i>Bh</i>	J. S. Bach [1685-1750]	<i>Hr</i>	H. L. Hasler [1564-1612]	<i>Py</i>	C. H. H. Parry [1848-]
<i>Be</i>	L. van Beethoven [1770-1827]	<i>Hs</i>	J. A. Hasse [1699-1783]	<i>Rd</i>	J. J. Rodolphe [1730-1812]
<i>Bt</i>	A. Bertalotti [1665-1730(?)]	<i>Hn</i>	J. Haydn [1732-1809]	<i>Rs</i>	G. Rossini [1792-1868]
<i>Bn</i>	H. Bönicke [1821-1879]	<i>Hg</i>	J. Higgs [1829-1902]	<i>Sb</i>	J. N. Schelble [1789-1837]
<i>Br</i>	J. Brahms [1833-1897]	<i>Kb</i>	J. P. Kirnberger [1721-1783]	<i>Sn</i>	F. Schneider [1786-1853]
<i>Ci</i>	G. Carulli [1800-1877]	<i>La</i>	H. F. Langlé [1741-1897]	<i>Sm</i>	R. Schumann [1810-1856]
<i>Cb</i>	E. Chabrier [1842-1894]	<i>Ls</i>	O. Lasso [1532-1594]	<i>St</i>	J. A. Steffani [1726-1800(?)]
<i>Ck</i>	G. W. Chadwick [1854-]	<i>Lm</i>	H. Lemoine [1786-1854]	<i>Ts</i>	W. Tschirch [1818-1892]
<i>Ch</i>	L. Cherubini [1760-1842]	<i>Lo</i>	L. Leo [1694-1756]	<i>Vd</i>	G. Verdi [1813-1901]
<i>Cn</i>	P. Cornelius [1824-1874]	<i>Lw</i>	C. Löwe [1796-1869]	<i>Wg</i>	R. Wagner [1813-1883]
<i>Du</i>	F. Durante [1684-1755]	<i>Mn</i>	F. Mendelssohn [1809-1847]	<i>Wb</i>	S. Webbe [1740-1816]
<i>Fi</i>	C. H. Fischer [1800-1875(?)]	<i>Mi</i>	J. Minard [1845(?) -]	<i>Wn</i>	B. Widmann [1820-]
<i>Fr</i>	C. Franck [1822-1890]	<i>Ms</i>	W. A. Mozart [1756-1791]	<i>Wll</i>	F. Wüllner [1832-1902]

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M E L O D I A - B O O K I

F I R S T S E R I E S

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys, to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples hereof — Elementary presentation of the divided beat

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All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

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209 210 211 212

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216 217

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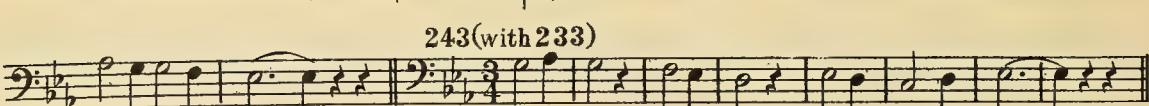
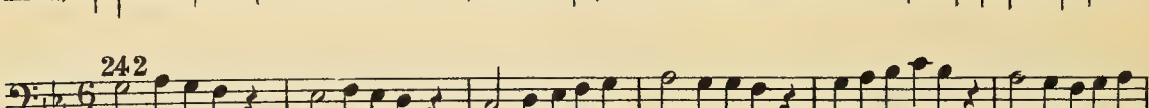
220 221

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246 (with 263) 247

248 249 (with 264) 250

251 252 253

254 255 256

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263 (with 246) 264 (with 249)

265

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268 (with 279)

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279 (with 268)

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291 (with 300)

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300 (with 291)

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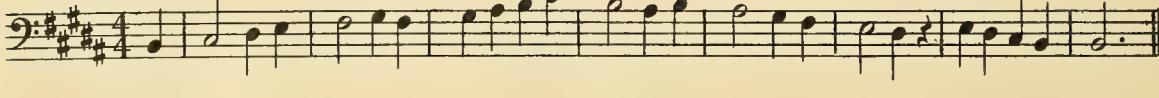
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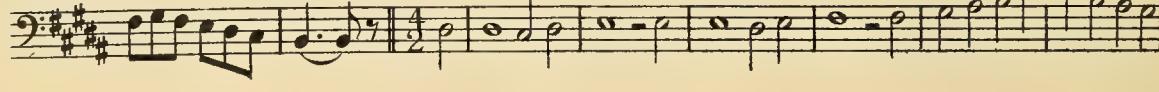
312 (with 307)



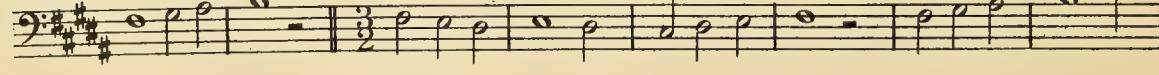
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320 321 (with 338)

322 (with 337) 323

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326 327

328 (with 339 or 340) 329

330 331

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333 334

335 336

337 (with 322) 338 (with 321)

339 (with 328) 340 (with 328)

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361 (with 378)

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364 (with 379)

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378 (with 361)

379 (with 364)

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SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

1 2 3

4 5 6

7

8 Wn 9 Wn

10

11

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

22 Wn

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Sheet music for piano, 8 staves, measures 63-67. The music is in 4/4 time, 3 sharps (F major). The piano part consists of two staves: treble and bass. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides harmonic support with eighth and sixteenth note patterns. Measure 63 starts with a whole note followed by a eighth note. Measure 64 begins with a sixteenth note. Measure 65 starts with a whole note followed by a eighth note. Measure 66 starts with a whole note followed by a eighth note. Measure 67 starts with a whole note followed by a eighth note.

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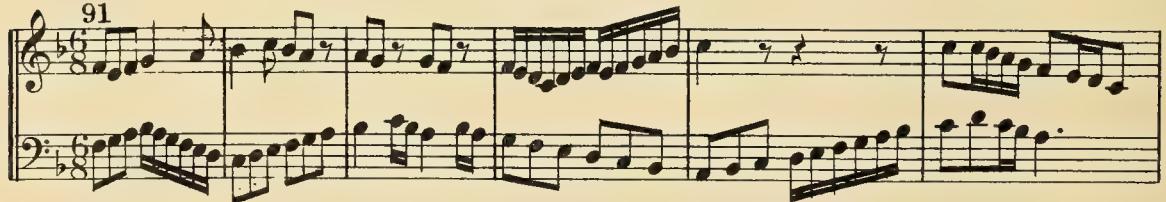
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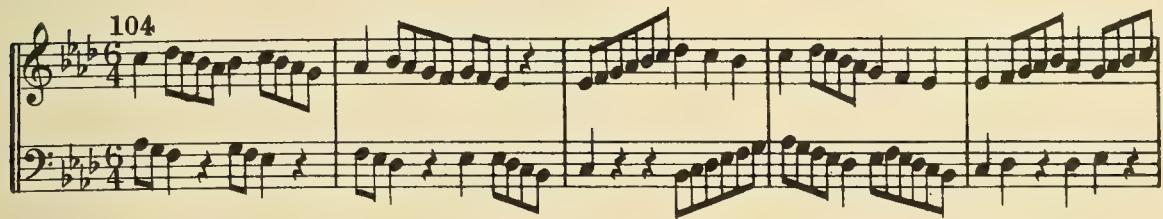
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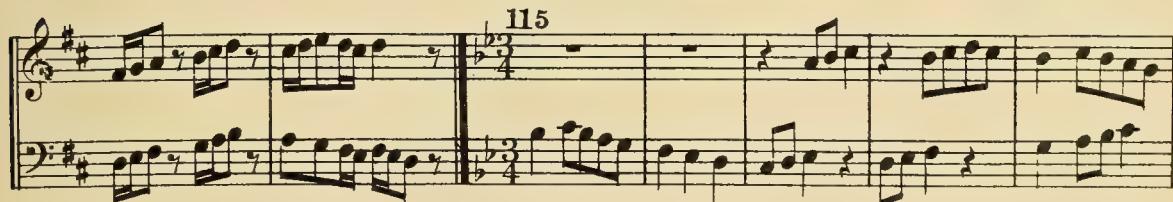
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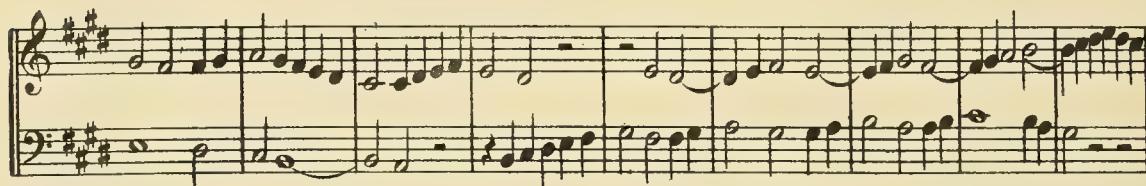
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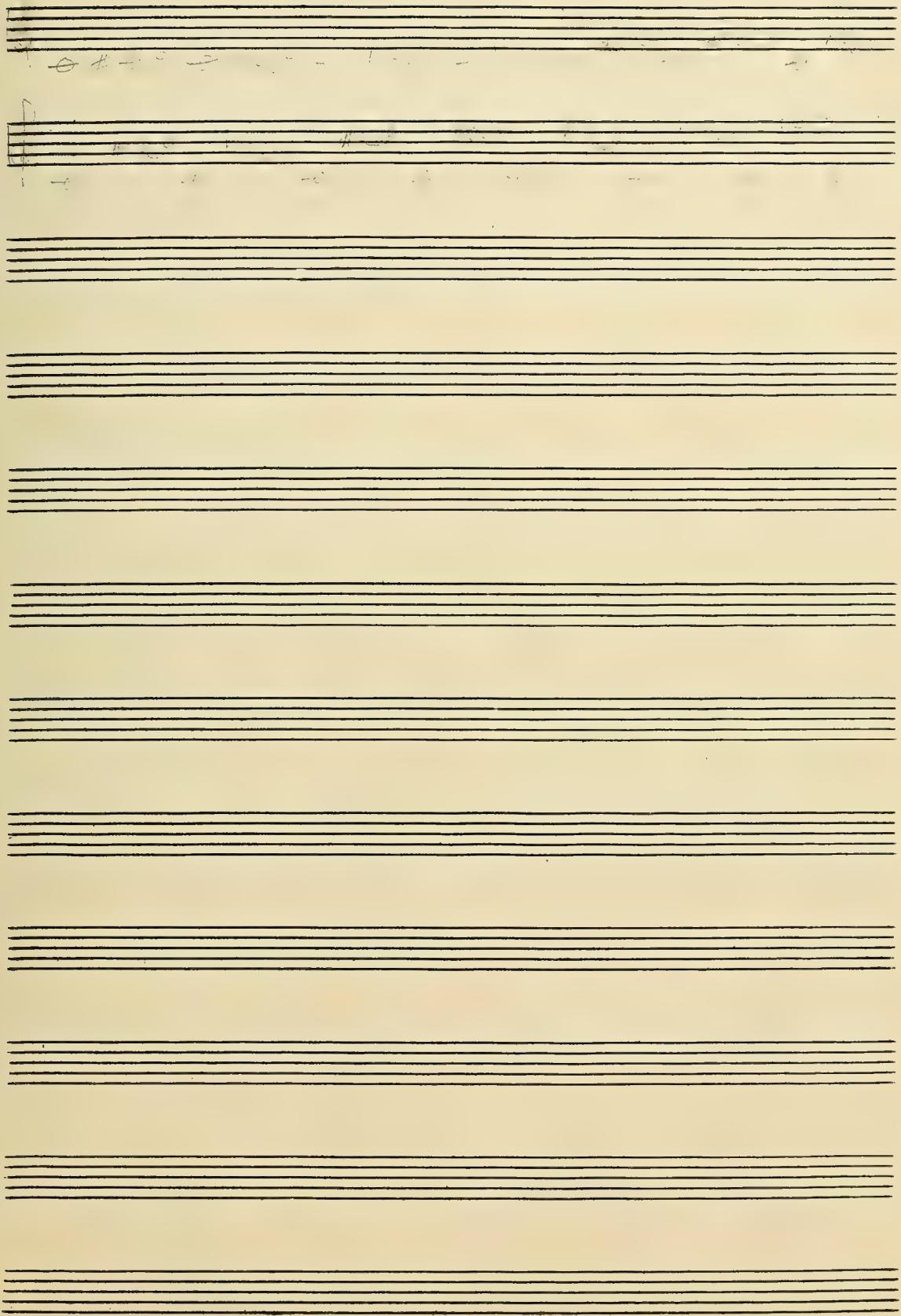


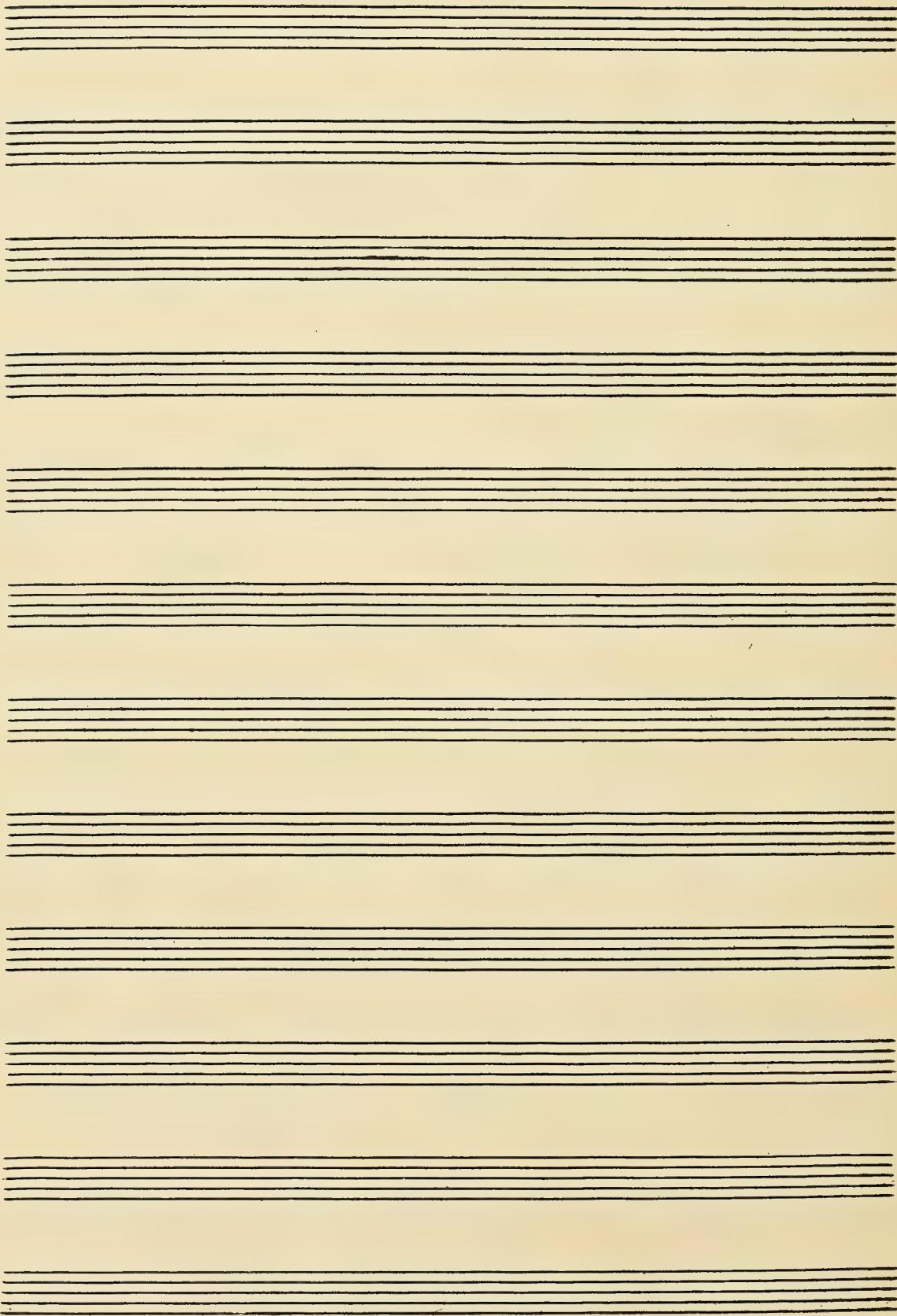












M E L O D I A - B O O K I I

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

The musical score consists of twelve staves of step-wise melody. The staves are numbered 1 through 12. The key signature and time signature change frequently, illustrating various musical modes and time signatures. The music is composed of eighth and sixteenth notes, with some dotted rhythms and grace notes.

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A page of musical notation with 18 staves of music, numbered 177 to 198. The music is in various keys and time signatures, including common time, 3/4, and 2/4. The notation consists of vertical stems and small horizontal dashes indicating pitch and rhythm.

199 (Compare 197-8)

200 (Compare 187)

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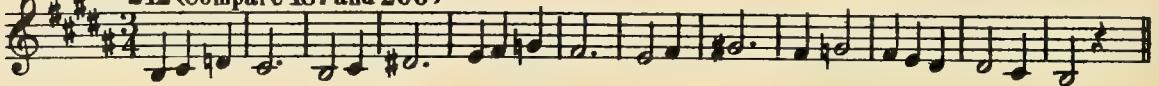
209

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211 (Compare 197-8 and 199)



212 (Compare 187 and 200)



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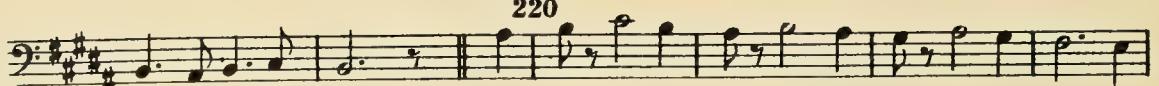
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227 (Compare 223)

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238(Compare 237)

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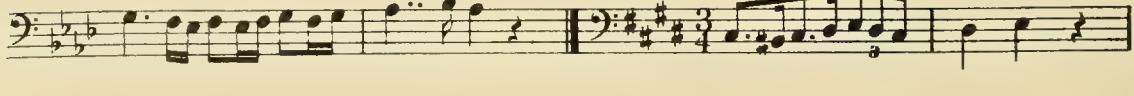
243 (Compare 204)

244 (Compare 205)

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247



FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat

The musical score consists of six staves of two-part music for piano, arranged in two columns of three staves each. The music is primarily in common time, with occasional changes in key signature and time signature (such as 3/4). The exercises are designed to develop step-wise melody, chromatic tones, modulatory and ornamental elements, syncopation, and various rhythmic patterns including double and triple divisions of the beat. The staves are numbered 1 through 6.

5a (Study 67, p.76)

6 (Study 80)

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10 (Study 73)



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64



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23 (Study 70)

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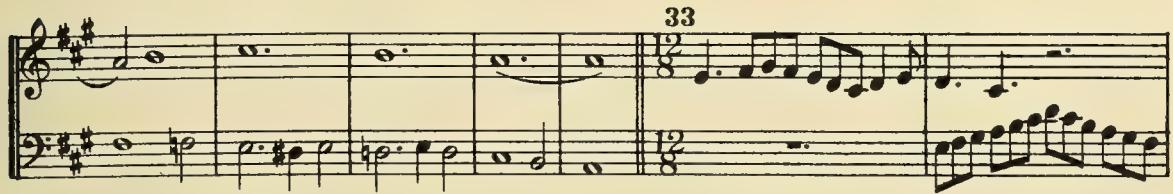
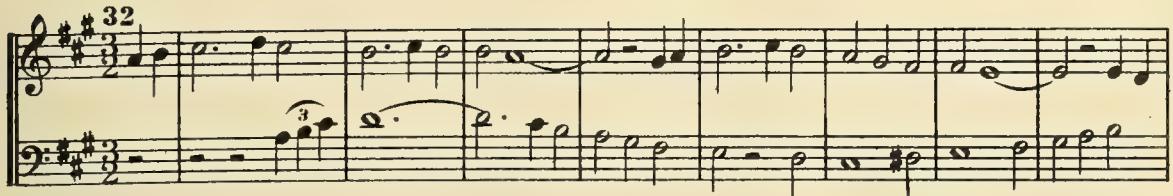
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Musical score page 69, measures 41-42. The score consists of two staves. The top staff is in 3/4 time, treble clef, and has a key signature of three flats. The bottom staff is in 3/4 time, bass clef, and has a key signature of three flats. The music is primarily composed of eighth and sixteenth note patterns.

Continuation of the musical score from measure 41 to measure 42. The top staff continues with eighth and sixteenth note patterns. The bottom staff begins with a rest followed by eighth and sixteenth note patterns.

Continuation of the musical score from measure 42 to measure 43. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

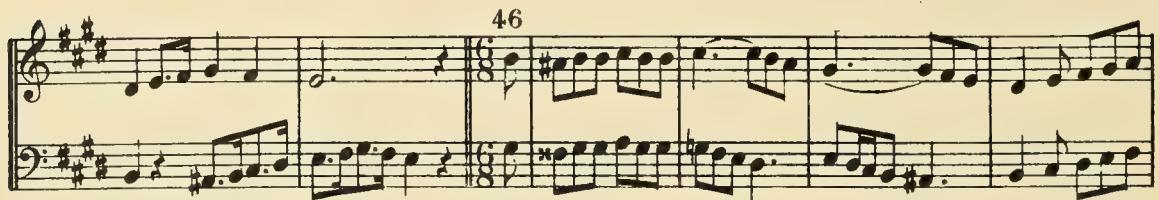
Continuation of the musical score from measure 43 to measure 44. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score from measure 44 to measure 45. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score from measure 45 to measure 46. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score from measure 46 to measure 47. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score from measure 47 to measure 48. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a rhythmic pattern of eighth and sixteenth notes.



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53 (Study 78)

54 (Comparelli, 208)

55

56 (Compare III, 233)

57

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The image shows a page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 7/4. The key signature is B-flat major. The music is divided into measures by vertical bar lines. Measure 58 starts with a dotted half note in the treble staff. Measure 59 begins with a sixteenth note in the treble staff. Measure 60 starts with a quarter note in the treble staff. Measure 61 begins with a sixteenth note in the treble staff. Measure 62 starts with a quarter note in the treble staff. Measure 63 starts with a sixteenth note in the treble staff. Measure 64 begins with a sixteenth note in the treble staff. Measure 65 begins with a sixteenth note in the treble staff. Measure 66 begins with a sixteenth note in the treble staff.

64 (Study 80, 81, 82)

65

66

MODULATORY EXERCISES.

67—To V and IV.*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

* For explanation of the Roman numerals, see the Preface

74 To V and suggesting IV.

75 Compare 74

76 Suggesting II, III, and V.

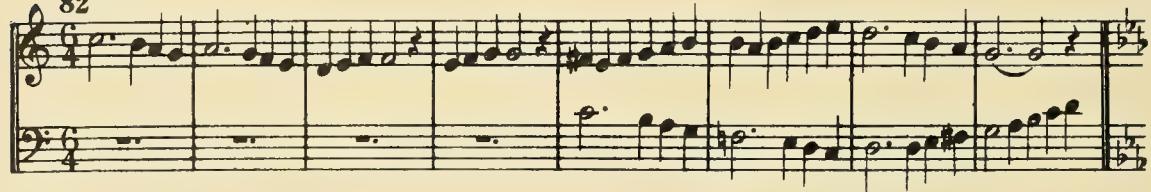
77 Compare 76

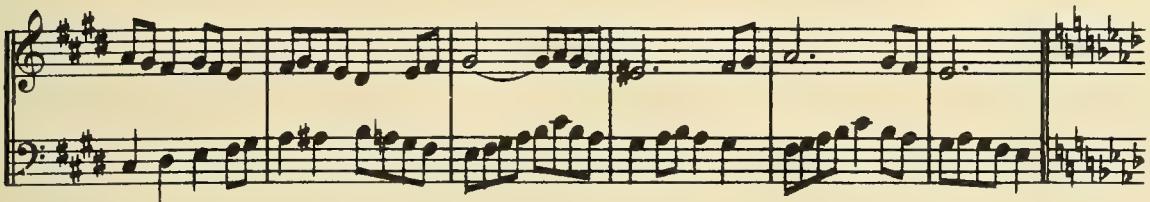
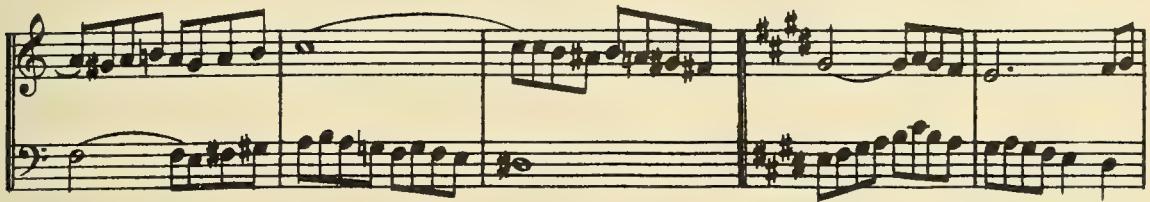
78 To VI via II and III.

79 Compare 78

80 To II twice.

81 Tb remoter keys.





Sheet music for two staves, measures 80-85. The top staff is in 3/4 time, treble clef, and the bottom staff is in 2/4 time, bass clef. The music consists of eighth and sixteenth note patterns with various dynamics and accidentals. Measure 80 starts with a dotted half note followed by eighth notes. Measure 81 starts with a dotted half note followed by eighth notes. Measure 82 starts with a dotted half note followed by eighth notes. Measure 83 starts with a dotted half note followed by eighth notes. Measure 84 starts with a dotted half note followed by eighth notes. Measure 85 starts with a dotted half note followed by eighth notes.

FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

The musical exercises are arranged in two staves for each exercise, with the first staff starting on a higher note than the second. The exercises are numbered 1 through 18. The music includes various note values (eighth and sixteenth notes) and rests, with some notes connected by beams. The exercises are set in different time signatures, including common time, 3/4, and 2/4.

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5-57-67645-200

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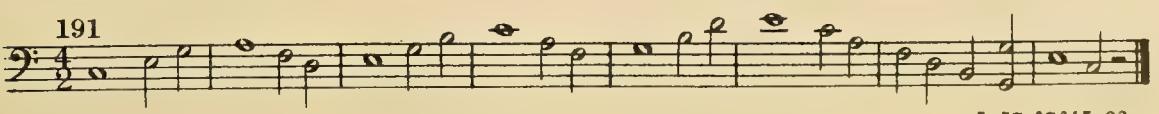
189



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Handwritten musical score for a solo instrument, likely violin, featuring 12 staves of music with measure numbers 208 to 221. The score includes various dynamics, articulations, and performance instructions.

The score consists of 12 staves of music, each with a measure number above it. The measures are as follows:

- Measure 208: Treble clef, 2/4 time, key signature of 3 sharps. Measures 1-4.
- Measure 209: Treble clef, 2/4 time, key signature of 3 sharps. Measures 5-8.
- Measure 210: Treble clef, 2/4 time, key signature of 3 sharps. Measures 9-12.
- Measure 211: Treble clef, 2/4 time, key signature of 3 sharps. Measures 13-16.
- Measure 212: Treble clef, 2/4 time, key signature of 3 sharps. Measures 17-20.
- Measure 213: Bass clef, 2/4 time, key signature of 3 sharps. Measures 21-24.
- Measure 214: Bass clef, 2/4 time, key signature of 3 sharps. Measures 25-28.
- Measure 215: Bass clef, 2/4 time, key signature of 3 sharps. Measures 29-32.
- Measure 216: Bass clef, 2/4 time, key signature of 3 sharps. Measures 33-36.
- Measure 217: Bass clef, 2/4 time, key signature of 3 sharps. Measures 37-40.
- Measure 218: Bass clef, 3/2 time, key signature of 3 sharps. Measures 41-44.
- Measure 219: Bass clef, 2/4 time, key signature of 3 sharps. Measures 45-48.
- Measure 220: Bass clef, 2/4 time, key signature of 3 sharps. Measures 49-52.
- Measure 221: Bass clef, 6/8 time, key signature of 3 sharps. Measures 53-56.

Performance instructions and dynamics are present throughout the score, including slurs, grace notes, and various dynamic markings like f , p , and mf .

96 222 WII

223 WII

224 WII

225 WII

226 WII

227 WII

228 WII 229 WII

230 WII

231 WII

5 57-67645-200

232

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245Lm

A musical score for 'The Star-Spangled Banner' in G major. The melody is shown on a single staff with a treble clef. The notes are primarily eighth and sixteenth notes, with several grace notes and slurs. A fermata is placed over the eighth note of the first measure. The score includes a dynamic marking 'f' (fortissimo) and a tempo marking 'P' (Presto).

246 Rd

A musical score for piano, page 10, showing measures 11-12. The score is divided into two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff also has a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns. A dynamic instruction 'p' (piano) is placed above the bass staff in measure 12.

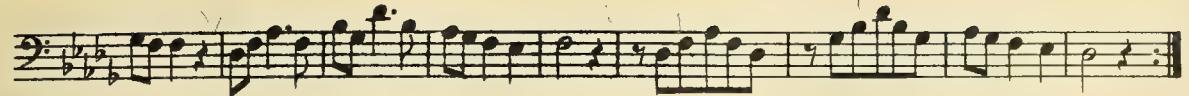
A musical score for 'The Star-Spangled Banner' in G clef, 2/4 time, and B-flat major. The melody is shown on a single staff with various note heads and stems. The score includes a dynamic marking 'f' (fortissimo) and a fermata over the eighth note of the first measure. The melody consists of eighth and sixteenth notes, with a melodic line that includes a sixteenth-note run and a sustained note with a grace note.

A musical score for piano, page 10, showing measures 11-12. The score is divided into two staves. The top staff (treble clef) starts with a sixteenth-note pattern, followed by eighth notes, a sixteenth-note pattern, eighth notes, and a sixteenth-note pattern. The bottom staff (bass clef) starts with eighth notes, followed by a sixteenth-note pattern, eighth notes, and a sixteenth-note pattern. A dynamic instruction 'p' (piano) is placed above the bottom staff in measure 12. The key signature is one sharp (F#) and the time signature is common time.

247 Lm

A page of handwritten musical notation for bassoon, featuring two measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The bassoon part consists of two staves of music, with the first staff continuing from the previous page. The notation includes various note heads, stems, and rests, with some markings like a sharp sign and a fermata. The handwriting is in black ink on aged paper.

248 Rd



249 Lm



250 Lm*



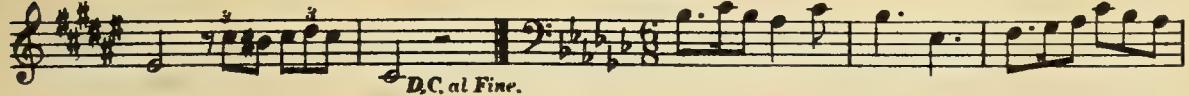
251 Lm



Fine.



252 Rd*



D.C. al Fine.



253



254 WII

255 Lm*

256 WII

257 WII

258 Cl*

259 Cl*

Fine

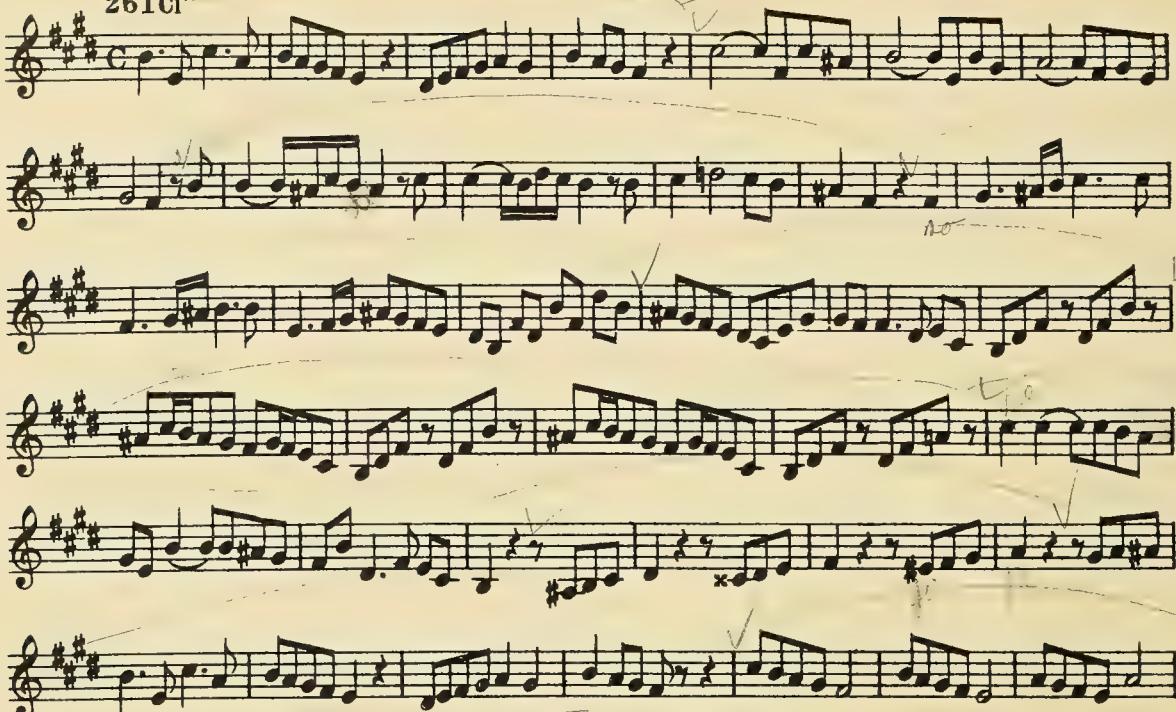
D.C. al Fine

260 Rd

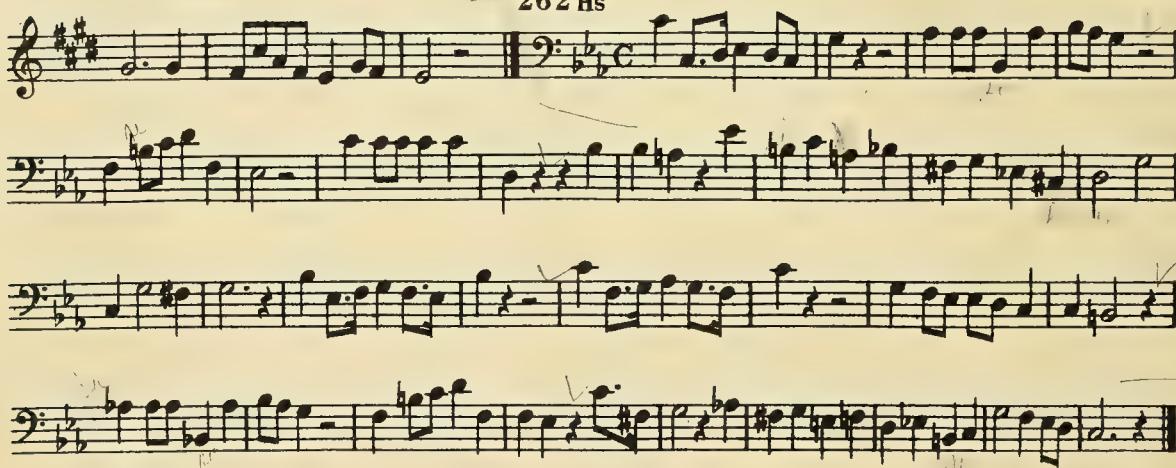
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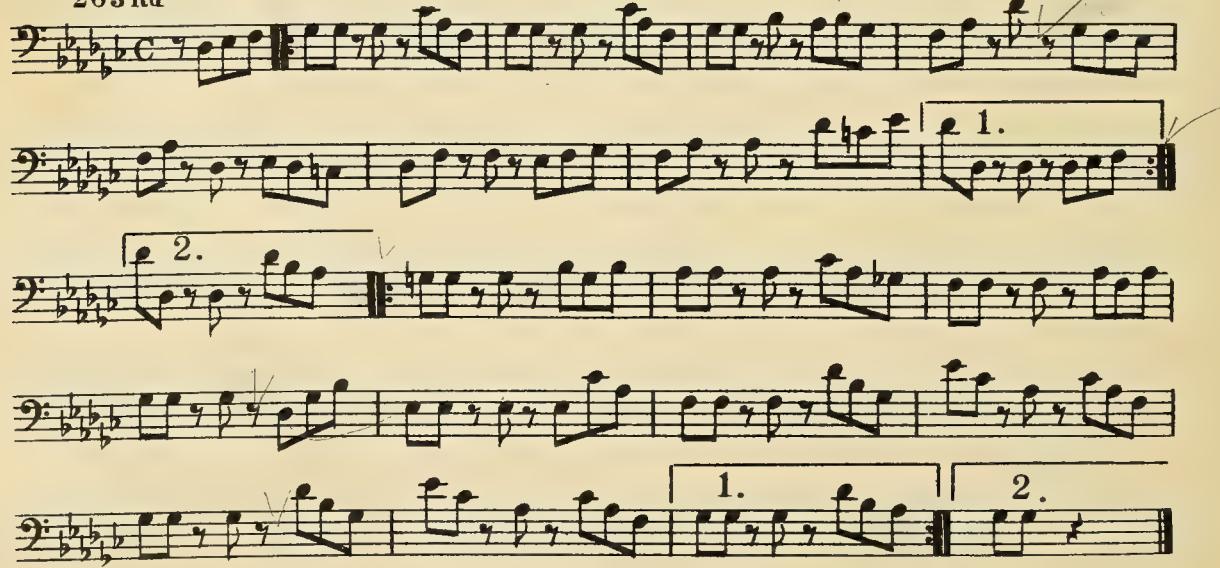
261 Cl*



262 Hs*



263 Rd



MELODIA - BOOK III

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 En*

2 Bn

3 En

4 Bn*

5

6 Bn*

Two staves of music for bassoon (Bassoon 6) and double bass. The music consists of eighth and sixteenth note patterns. The bassoon part has a prominent eighth-note bass line.

Two staves of music for bassoon (Bassoon 7) and double bass. The bassoon part features eighth-note patterns, while the double bass provides harmonic support with sustained notes and bass lines.

7 Bn

Two staves of music for bassoon (Bassoon 7) and double bass. The bassoon part is active with eighth-note patterns, and the double bass provides harmonic support.

Two staves of music for woodwind (Woodwind 8) and double bass. The woodwind part has eighth-note patterns, and the double bass provides harmonic support.

8 Wn

9 Wn

Two staves of music for woodwind (Woodwind 9) and double bass. The woodwind part has eighth-note patterns, and the double bass provides harmonic support.

10 Lw

Two staves of music for low woodwind (Low Woodwind 10) and double bass. The low woodwind part has eighth-note patterns, and the double bass provides harmonic support.

Two staves of music for bassoon (Bassoon 11) and double bass. The bassoon part has eighth-note patterns, and the double bass provides harmonic support.

11 Kb*

1.

2.

Two staves of music for bassoon (Bassoon 11) and double bass. The bassoon part has eighth-note patterns, and the double bass provides harmonic support. The section ends with a repeat sign and two endings.

12 Hg

13 Du*

103

14 Wn

15 Ts

16 Wn

17 Wn

18 Wn

19 Wn

20 Wn*

21 Wn

22 Wn

23 Wn

24 Wn

25 Wn

26 Wn*

27 Wn

28 Wn

29 Wn*

30 Wn*

31 Wn*

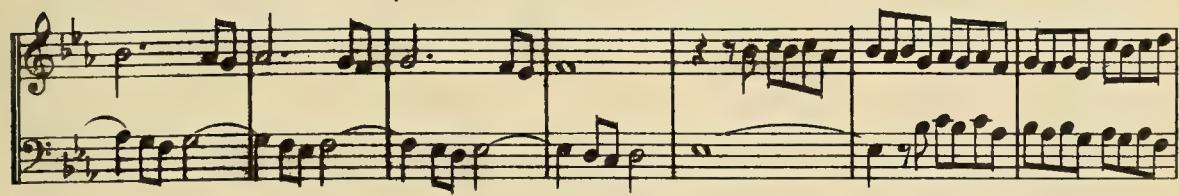




42 L₀*

110





49 Du



51 Wb*

52 Wb*

C

114

53 Wb



56 Wb

57 Na

58 Wb

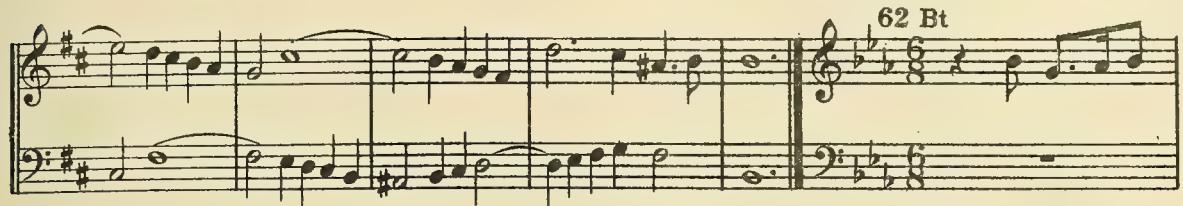
59 Wn

60 WII

61 WII



62 Bt



63



118

64 Pa

A page of musical notation for two staves, treble and bass, in 6/4 time with a key signature of one flat. The notation consists of six staves of music, with the first staff being empty. The subsequent staves feature various note patterns, including eighth and sixteenth notes, with some notes connected by horizontal lines. The bass staff includes a dynamic marking 'p' (piano) and a fermata over a note in the third staff.

65 Pa

119

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67 Sn -W11

68 Sb -W11

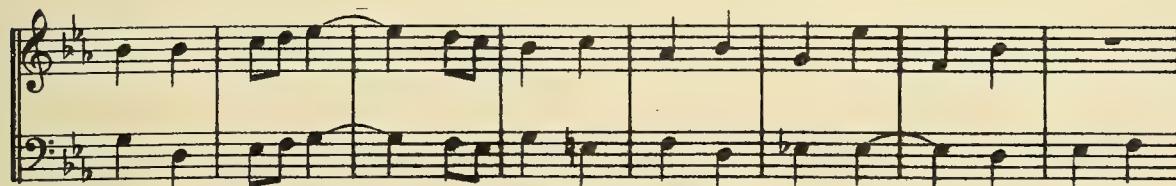
69 Sb -W11

70 Sb -W11

71 Pa*

5-57-67645-200

73 Pa



74 Pa*



75

76

77

Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the \flat — will be used.

78

79

Musical score for piano, 8 staves, measures 80-81. The score consists of two systems of four staves each. The top system (measures 80-81) is in 6/8 time, B-flat major. The bottom system (measures 81-82) is in 4/4 time, G major. The piano part is written in a single staff with both hands. Measure 80 starts with a treble clef, a key signature of B-flat major (two flats), and a 6/8 time signature. The melody is primarily in the treble clef staff, with the bass staff providing harmonic support. Measure 81 begins with a bass clef, a key signature of G major (one sharp), and a 4/4 time signature. The bass staff continues to provide harmonic support, while the treble clef staff continues the melodic line. Measure 82 concludes the piece.

32

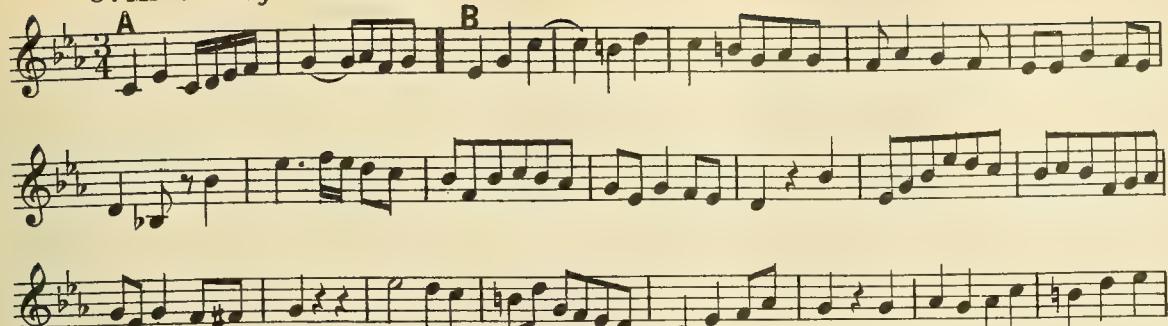
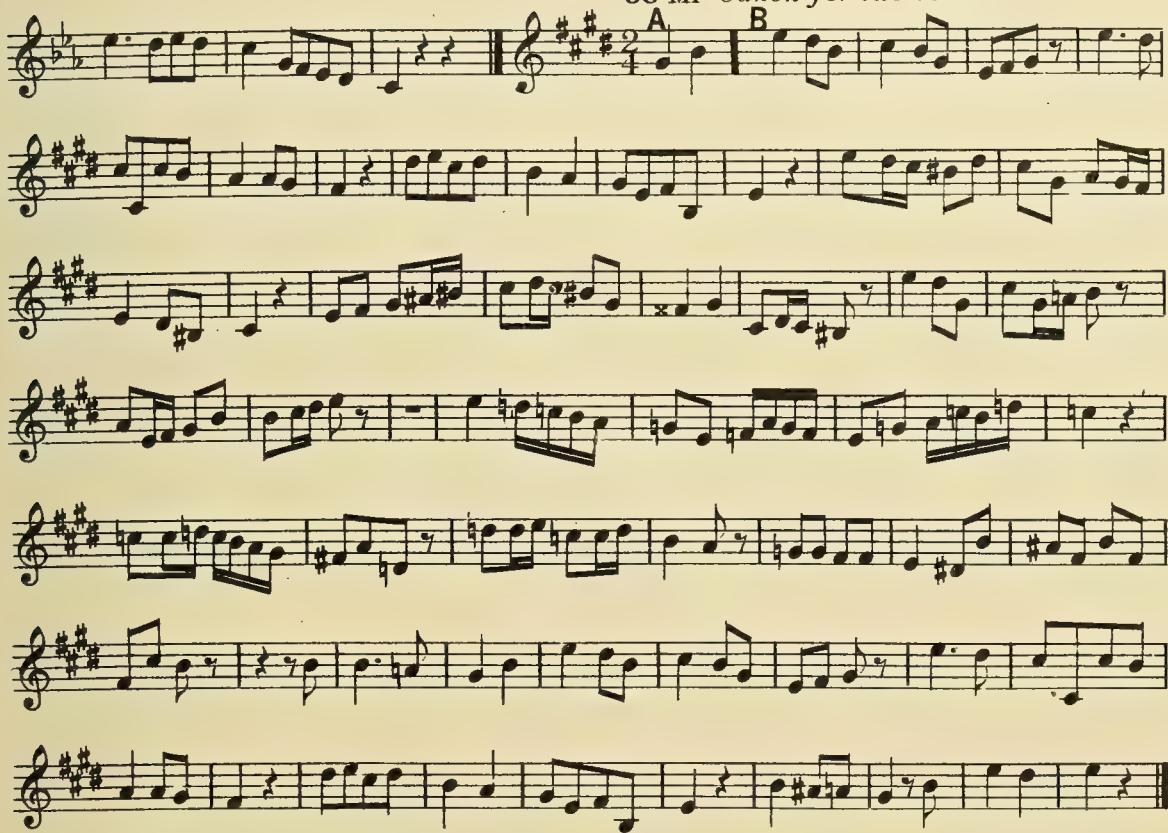
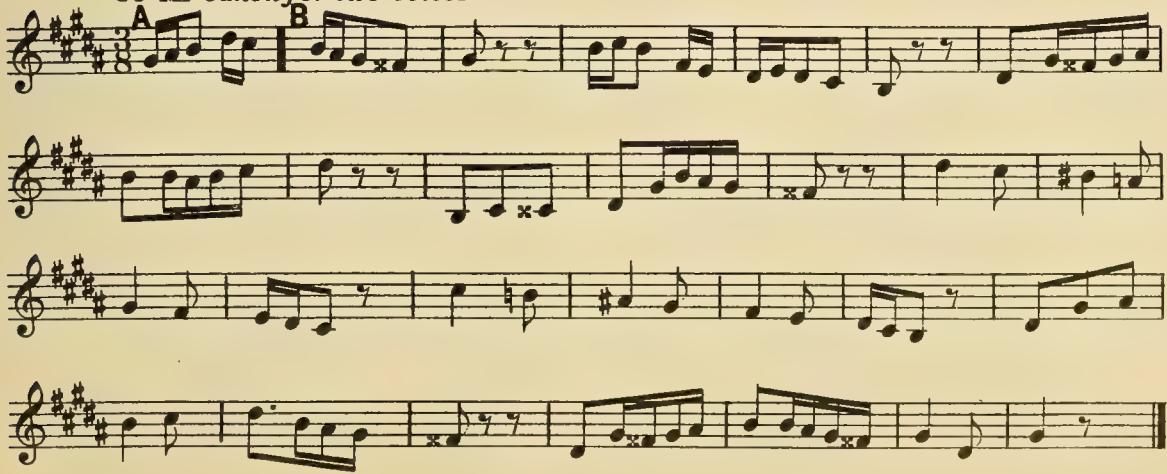
83



84

85

86

87 Mi *Canon for two voices*88 Mi *Canon for two voices*89 Mi *Canon for two voices*

90 *Fugue for two voices*

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

A page of musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is numbered 1 through 12. The notation includes various note values, rests, and dynamic markings like forte and piano. The key signature changes frequently, including major and minor keys with sharps and flats.

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62 La*

63 Hd

64 W11

65 W11

66 W11

67 La

68 Wn

69 Wn

70 Wn

71 Wn

72 Wn

This image shows a page of handwritten musical notation for a string quartet. The score consists of six staves, each with a different instrument's name above it. The instruments are: 1) Treble Cello (indicated by a Cello icon and a treble clef), 2) Bassoon (indicated by a Bassoon icon and a bass clef), 3) Trombone (indicated by a Trombone icon and a bass clef), 4) Bassoon (indicated by a Bassoon icon and a bass clef), 5) Trombone (indicated by a Trombone icon and a bass clef), and 6) Bassoon (indicated by a Bassoon icon and a bass clef). The music is written in 2/4 time, with various key changes and dynamics. The notation includes note heads, stems, and bar lines. Measure numbers are placed above the staves: 67 La, 68 Wn, 69 Wn, 70 Wn, 71 Wn, and 72 Wn. The page number 139 is in the top right corner.

73 W11

74 W11

75 W11

76 W11

77 W11

78 W11

79 W11

80 W11

81 W11

82 Hd*

83 Lm

83 Lm

84 Lm

85 Lm

86 Lm

1.

2.

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110



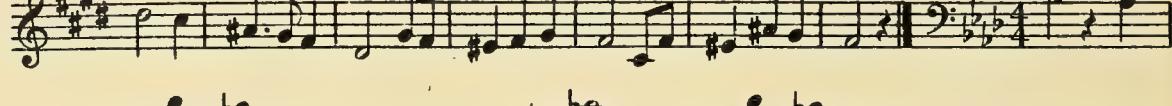
112



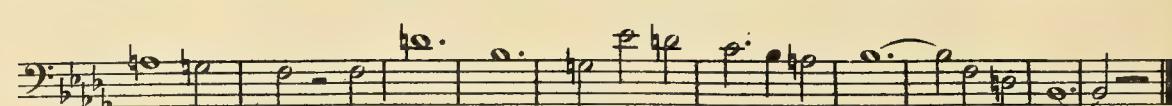
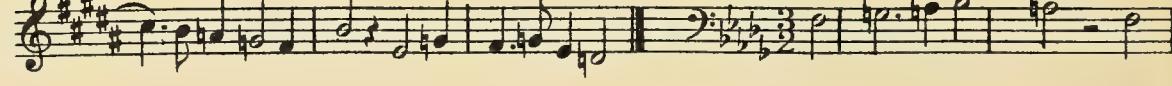
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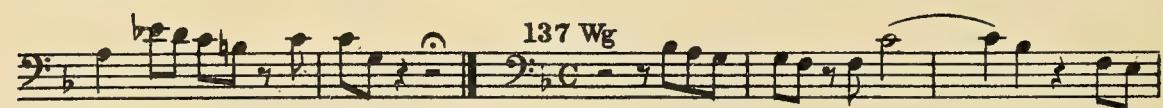
128 Bh

129 Br

130 Bh

131 Bh

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EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

4

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6

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8

153

5-57-67645-200

Sheet music for piano, 154 pages, 10 staves. The music is arranged in two systems. The first system consists of staves 1-5, starting in common time (indicated by a 'C') and transitioning to 6/8 time (indicated by a '6/8' with a '3' below it). The second system consists of staves 6-10, starting in 6/8 time (indicated by a '6/8' with a '3' below it) and transitioning to common time (indicated by a 'C'). The music features a variety of note heads (solid, hollow, and cross) and rests, with some notes having vertical stems and others horizontal stems. Measure numbers 10 and 15 are visible above the staves.

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17

5-57-67645-200

158

18

5-57-67645-200

Sheet music for two staves, measures 18-21. The music is in common time, with a key signature of one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

21 Ch*

M E L O D I A - B O O K I V

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn

Thy name _____

2 Hn

through - out the world. Springs up at

God's com - mand. Af - fright - ed fled Hells spi - rigs black in throng

Down they sink in the deep a - byss To end - less right.

3 Mz

Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a - sund - er, Till its

wrath a might - ier thunder Hurl an - ni - hi - la - tion down. Hurl an - ni - hi -

la - tion down. A - men, A - men, A - men, A - men.

4 Hd

A - men, A - men, A - men, A - men, A - men.

5 Mz

Since I'm my - self, Sirs,

And not an - oth - er Spare me my lit - tle life To grow more

wise. Spare me my lit - tle life To grow more wise, To grow more wise, To grow more wise!

6 Mz

Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

7 Gn

Let me but sit co - zy and dry Un - der the trees with my daugh - ter,
And while raft and boat travel by I drink to the folk on the wa - ter!

8 Ck

Let Israel perish never, Let Judah's gods prevail! Ha! ha ha ha ha ha ha ha
hal! In shackles live forever, Nor cease your plaintive wail. Ha! ha ha ha ha hal ha hal

9 Fr

When our hearts are op - prest in the midst of our pleasure, And despair
— without meas - ure Has fill'd us with dread; Say, where, Say, where
has gladness fled? Say, where. Say, where has gladness fled?

10 Mn

Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's

11 Vd

brook, and there let them be slain. Not a trespass go un - smitten; Nothing

longer shall be hidden. Not a trespass, Not a tres - pass go un - smitten, go un -

smitten, Not a tres - pass, not a tres - pass go un - smit - - - - ten.

12 Gn

This rare cup so ten-der-ly cherisht, This rare cup so ten-der-ly cherisht, Aye at his

side the king did keep. And ev - ry time it touch'd his lip,

13 Gn

He wept and thought of her long per - ish'd. 'Gainst the pow'rs of

E-vil our arms as - sailing, 'Gainst the pow'rs of E-vil our arms as - sail-ing, Strongest
 earthly might must be un-a-vail-ing Strongest earthly might must be un-a-vail - ing!

14 Hn
 And the An-gels struck their im-mor-tal harps, and the wonders, the wonders

15 Hn
 of the fifth day sung. And God said: Let the earth bring forth the living creature after his
 kind, cattle, and creeping thing. and beast of the earth after his kind.

16 Hn
 And God said, Let there be lights in the fir-ma - ment of heav'n To di -
 vide the day from the night, And to give light up - on the earth: And let them
 be for signs and for seasons and for days and for years. He made the stars also.

17 Hn
 And God said, Let the wa-ters under the heavens be gath-er - ed to-ge-th-er un -
 to one place And let the dry land appear and it was so. And God called the dry land
 earth, and the gathering of waters called He seas. And God saw that it was good.

18 Hn
 And God made the firma - ment and di-vi-ded the wa-ters which were un-der the firma -

ment, from the waters which were above the firmament, And it was so. 19Ab
 I'll make some de -
 lay! I've travell'd far so I in - tend until to-morrow here to stay, until to - morrow here to stay!

20 Rs

20 Rs

Ei - a Ma - ter, fons a - mo - ris, me sen - ti - revim do - lo - ris fac

21 Hd

ut te - - cum la - - ge.am. He trusted in

21 Hd

A musical score for a solo voice and piano. The vocal line is in soprano C-clef, and the piano part is in bass F-clef. The vocal line consists of a series of eighth and sixteenth note patterns. The piano part features a sustained bass note with eighth-note chords above it. The score is set against a background of a dotted half note. The vocal line concludes with the lyrics 'He trusted in'.

God that He would deliver Him; let Him deliver Him, if He deliver light in Him,

if He delight in Him let Him deliver Him if He delight in Him, if He delight in

Him, if He delight in Him. And with His stripes we are healed.

Him. And with His stripes we are healed.

ed are heal - - - - ed, ___ are heal

ed __ are heal

- ed. A

23 Rs

ed __ are heal

ed.

men, A

men,

men. A — men, A

men. A - - - men, A

A musical score for a soprano and piano. The soprano part consists of a single melodic line on a staff with a key signature of one sharp. The piano part is represented by a series of vertical stems with black and white dots, indicating a harmonic progression. The vocal line begins with a sustained note followed by a series of eighth-note chords. The piano accompaniment consists of a bass line and a treble line, with the treble line providing harmonic support. The vocal line ends with a sustained note.

men, a - men, a - men, a - men, a - - - - men, a - - - men

24 vd

When thou shalt come in the midst of fire to judge the world When Thou shalt come

in the midst of fire to judge the world, in the midst of fire to judge, in the midst of

— 1 —

fire to judge, yea, to judge the world,

O Lord God, O Lord God, de-liv-er me, O

God, deliver me, O God, deliver me, de - liv - er me from death, death e -
 25 Fr
 ter - nal in Thy day of Judg - ment. I gath - er in each soul im -

mor-tal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on
 high! And which of you, — frail sons ter - restial, But which of you Can view undis -
 may'd God enthron'd in light ce - les - tial, All His might dis - play'd?

26 Fr
 Only the meek and childlike soul. Pure in heart and humble in spirit, pure in
 heart and humble in spirit. May en - ter this bright, — ho - ly place.

27 Hn.
 But press'd by ardour now he runs. But press'd by ardour now he runs, Nor
 heeds the call, and chiding voice. Nor heeds the call and chiding voice. Then scenting, then

28 Hd
 scent - ing the game, He sud - den stops. Thy rebuke hath broken his heart,
 He is full of heaviness, He is full of heaviness, Thy rebuke hath
 broken his heart. He look - ed for some to have pity on Him, but there was no

man; neither found He any to comfort Him. He looked for some to have
 pity on Him, but there was no man, neither found He any to com - fort Him.

29 Gn

Lo! his Empire is un-dy-ing. Pope and Po-et join the ring, Laurel'd
chiefs his tri-umph sing, Dancing round his pe-des-tal.

30 Hn

Now swarms the vil-lage o'er the mead, The rus-tic youth, the rud-dy
maid: The breathing harvest spreads around, Whose fragrance scents the air; From dale to dale making the
breeze. Resounds the voice of happy labor, Of jo-cund mirth and so-ciäl glee.

31 Vd

... e - - - le - i - son, - chri - - - ste e - le - - i - son, - e - le - i - son, e - le - i - son.

32 Fr

All the wealth of the earth Is our de-sire, is our de-sire, is our de-sire.

33 Hn

And onward as he bravely toils, In deeper er-ror plunges still, In
deeper er-ror plunges still, In deeper er-ror plunges still, In
deeper er-ror plunges still.

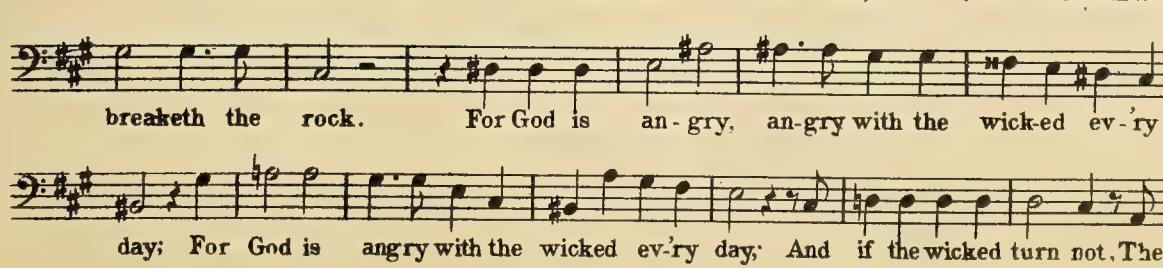
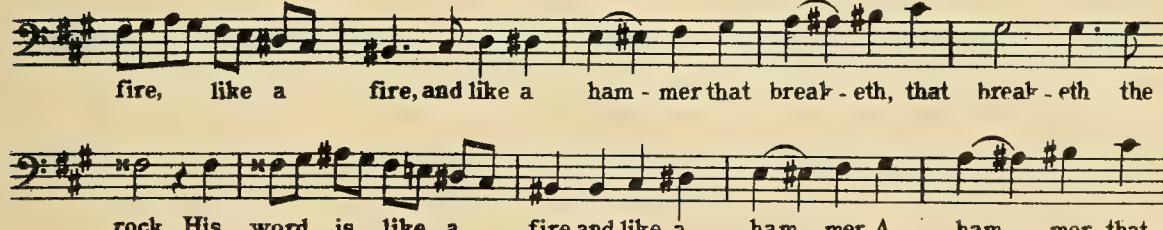
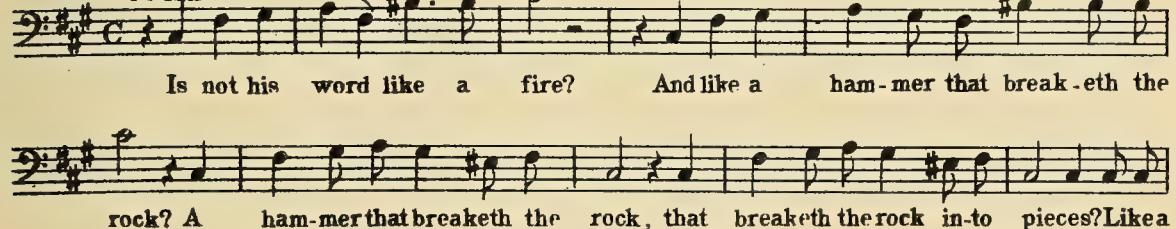
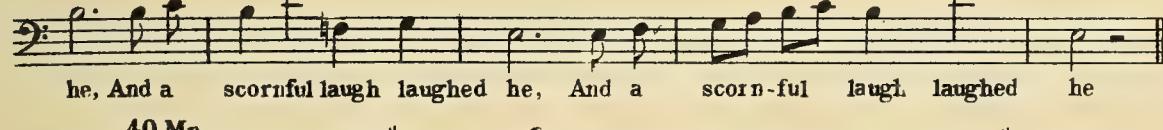
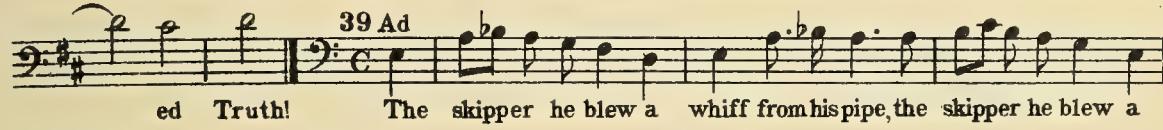
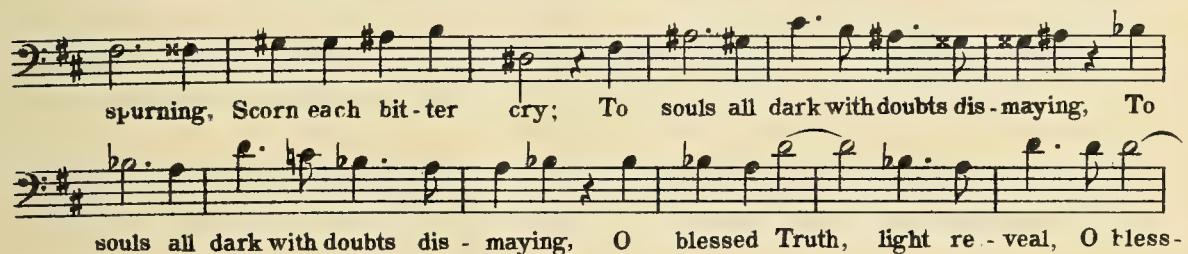
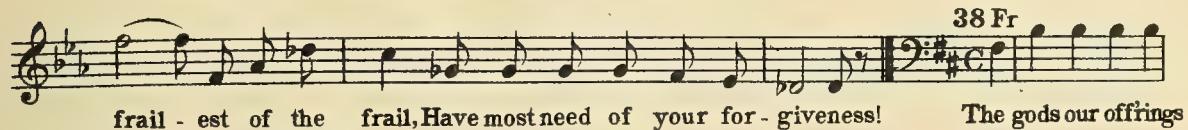
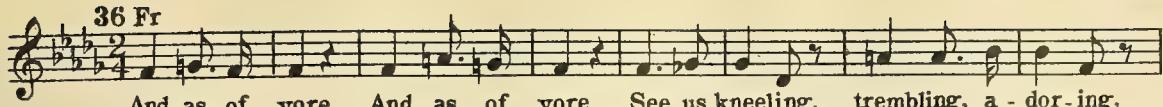
press'd his courage sinks, And an-guish fills his heart.

34 Fr

The earth is dark, Heav'n's light has faded, Shedding no bright
ray; Ev'-ry hope, ev'-ry hope with sor-row shaded.

35 Hn

Direct us in Thy
ways, O God! O God! Support us in the strife, support us in the strife, O God!



Lord will whet His sword, will whet His sword; and He hath bent his bow, and
 made it ready, and made it ready, ready, Is not His word like a
 fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
 rock? Is not His word like a fire, and like a ham - mer, a ham - mer that
 break - eth the rock? That break - eth the rock, that break - eth the rock, and like a
 fire like a ham - mer that break - eth the rock; is not His word like a
 hammer that break - eth the rock, is not His word like a hammer that breaketh
 the rock in - to pie - ces? Is not His word like a ham - mer that
 breaketh the rock? 41 Vd Grace on whom thou wilt be - stowing Save me Lord with mercy
 flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!
 42 Gn What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!
 What wealth is here, of peace and love, what wealth out - bidding gold!
 43 Ck 'Tis a Jewish woman taken in the vale, And she is passing fair!
 She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer - cy gain!

44 Vd

Day of an - ger, Day of an - ger, Day of trouble, Time shall
 per - ish, per - ish like a bubble, Day of an - ger, Day of trouble, Time shall
 perish like a bubble, So spake David and the Sibyl. When thou shalt
 come in the midst of fire to judge the whole world, in the midst of

45 Vd

fire to judge the whole world. A - las! A -

las! Thou might' st have saved our lives! A last our children, our

children and our wives! But now no hope! All hope is gone! But

now no hope! all hope is gone, The blaz - ing sky no pitying raindrop sheds!

47 Bh*

How swiftly the flames of a wrath, all-compel - ling. Rise forth from a heart where God's

love hath no dwelling, And man's dearest treas -

ure to ru-in is hurl'd. To fix the af-fec - tion on wealth in pro-fu - sion Is

but a de-lu-sion! Take heed, sin - ful world, Is but a de-lu-sion, Is

but a de-lu-sion, Is but a de-lu-sion! Take heed, sin - ful world! Take

heed, sin - ful world, take heed, sin - ful world!

'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a -
 lone, a - lone, who
 all a - lone,
 alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a -
 lone,
 all a - lone, all a - lone, to save
 us, erring mor - tals, by cost-ly sac-ri - fice, to save us, err-ing
 mortals, by cost-ly sac-ri - fice. Ye Prin - - - ces, ye Prin - - -
 - ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him
 Lord of all, crown him Lord of all! Ye Princes, now be -
 stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - - -
 - ces, now be-stir ye, crown him Lord, O crown him
 Lord! Ye Prin - - - ces, now be -
 stir ye, crown him Lord, C crown him Lord of all!

49 Bh*

In vis - - ion I be - hold, In vis - - ion I be -
 hold now he, at God's right hand, with lightnings smites the foe, how he, at God's right hand, with lightnings smites the

foe! In vis - - ion I be - hold, in vis - - ion I be -
 hold, how he, at God's right hand, with lightnings smites the

foe. to free his faith - ful peo -
 ple from wast - ing care and woe, from wast - ing care and woe,

to free his faithful peo - ple from wast - ing care and woe. I

stand here by the way. and lift my yearn - ing eyes. O

Lord in heav'n a - bove re - ceive my sac -
 - - ri - - fice! 50 Be

In - car - nate fiend, what willst thou now?

What is thy plan, what is thy plan of dire de - struction?

51 Ck

Not as the Con - queror comes, They the true hearted came, Not with the roll of the

stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in

fear, They shook the gloom with their hymns of loft - y cheer.

Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -
 de - bat Fi - li - us. 53 Ck They have left unstain'd what there they found, Free -

- dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to
 wor - ship God, to wor - ship God. 54 Py Mu - sic the fier -
 - est grief can charm, And fate's se - ver - est rage dis - arm. Mu - sic can sof - ten pain to ease,
 And make despair and mad - ness please. Our joys be - low it can im -
 prove, And an - te - date our bliss a - bove, and an - - te - date our bliss a - bove.

55 Bh* At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At
 a ges - ture of his fin - ger, man's de - vi - ces halt and fail Pow'r and
 pride can - not a - vail, pride can - not a - vail. Speaks th' Al -
 mighty but a word, speaks th' Almighty but a word, All His
 foes in rage, must vanish, Ye that have His message heard, Forthwith, forth -
 with, forthwith ev - ry world - ly longing ban - - ish. Speaks th' Al -
 mighty but a word, speaks th' Almighty but a word, All his

Thro' waves that rage, and winds that blus - ter, O-ver the wat-ry waste I rove; What

respite? That I cannot tell thee, Scarce do I count how seasons move. I can-not name,

name Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -

lone my heart doth long for, Ne'er shall I reach my na-tive shore! The shore a-

long my heart doth long for Ne'er shall I reach my native shore!

Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to
 gain; A beating heart was left me, for my torment, That I might still a -
 wake to all my pain! This quenchless flame I feel within me burn - ing,
 Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

That I thro' such an angel might have peace, that I thro' such an angel might have peace!

A store of rarest treasures shalt thou see, pearls rich and cost - ly,
 stones beyond com - pare. Be - hold, and so con - vince thyself how
 great is their val - ue. All these for a friend-ly roof I give thee.

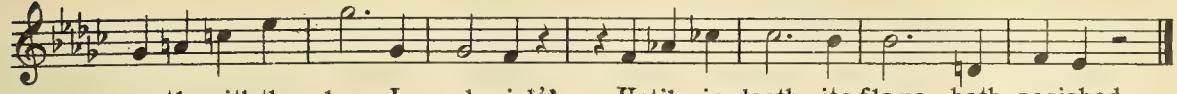
Thee I be - seech, Kind angel sent from heav - en, Thou, who for me didst
 win un - look'd for grace, Was there a fruitless hope to mock me giv - en, When thou didst
 show me how to find re - lease? Thee I be - seech, Kind an - gels sent from heaven,

Thou who for me didst win un - look'd for grace; Was there a fruit - less
 hope to mock me giv - en, When thou didst show me how to find re - lease?

If vain desires and earthly longing Have turn'd my heart from thee a - way,



The sin-ful hopes within me thronging, Be-fore thy blessed feet I lay; I'll



62 Wg



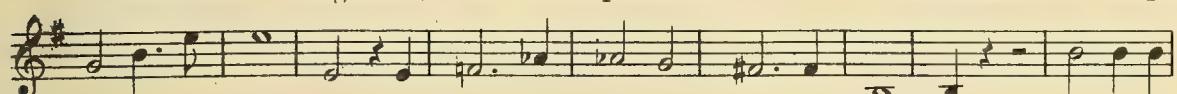
Nay, thou art rav-ing! Tem - perwrath with meas-ure! And I will



teach thee venge-ance, God - like pleasure.

63 Wg

For dread re - venge



here I im - plore ye, O Pow'r's that rule our earthly lot, — Ye who now

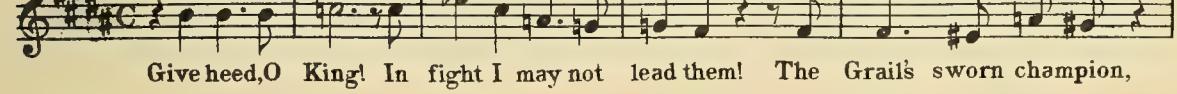


dream of joys be - fore ye, Know that our venge-ance slumbers not! Ye who now

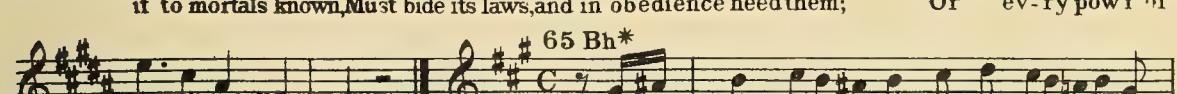


dream of joys be - fore ye, Know that our venge-ance slum - bers not!

64 Wg



Give heed, O King! In fight I may not lead them! The Grail's sworn champion,
if to mortals known, Must bide its laws, and in obedience heed them; Or ev - ry pow'r of



65 Bh* manhood he'd dis - own! Lau - da - - - mus te, be - ne -



di - ci - mus te, a - do - ra - mus te. glo - ri - fi - ca - mus te, glo - ri - fi - ca -



mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -



ca - - - - mus te, glo - ri - fi - ca - - - - mus te, glo - ri - fi - ca - - - -



mus te, lau - da - - - -

mus te, lau - da - mus te, lau -
 da - mus te, lau - da - muste, ben-e - di-ci-mus te, ado - ra - mus te, glo -
 ri - fi - ca - mus te, lau - damus te, benedicimus te, a - - - do - ra - mus glo -
 66 Wg
 ri - fi - ca - mus te. Truthful runes to make treaties ri - gid set Wotan
 on the shaft of his spear: this served him to sway the world. One bold and
 strong destroyed in battle that spear. The binding witness of bonds was shiver'd to
 shreds. Then straight Wotan warriors summoned, the world's ashtree's with - er - ing
 arms with its stem to splin - ter and sunder. The ash des - troyed. For -
 ev - er the spring must go dry. Now round the keen edged stone I
 knot the string: Sing. O sister! thou weave it now, Weenst thou why this was?
 67 Wg
 Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my
 Irish child, where wait - est thou? Say must our sails be weight - ed?
 Filled by thy sighs un - bat-ed? Waft us, wind strong and wild! Woe, ah
 woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____

For sportive play. _____ for sportive play, _____ for sportive play, _____

for sportive play we now pre-

for sportive play we now pre-

2 Hd

pare.

Thou heedest but thy fan -

Thou heedest but thy fan -

cy. heedest but thy fan -

cy. but thy fan -

3 Hd

cy, but thy fan - cy.

A - men, a -

cy, but thy fan - cy.

A - men,

men, a - men, a -

men, a - men, a -

a - men, a - men, a -

men, a - men, For we turn
 men, a - men. For we turn

ed ev 'ry one to his own way.
 ed, for we turn ed.

5 Hd

Put thou com-fortest my heart in its op - pres -

But thou comfortest my heart in its op - pres -
 sion, its op - pres -
 sion, its op - pres -

6 Bh

sion. A -

sion. Praise and hon-or and glo - ry and pow'r be

men. Praise and hon-or and glo - ry and
 un-to God for - ev - er and for - ev - ermore. A -

pow'r be un - to God for - ev - er and for - ev - er - more!
 - men.

7 Hd

Age un-to age telleth forth all the wonders of thy glo -

Age un-to age telleth forth all the wonders of thy glo -

ry, and re - joic - eth in thy might.

ry; and re - joic - eth in thy might.

Age un-to age tell-eth forth all the wonders of thy glo -

might, and re - joic - eth in thy might, in thy might,

ry, and re - joic -

re - joic - eth, re - joic - eth in thy might,

eth in thy might, and re -

and re - joic - eth, and re - joic - eth in thy might.

joic - eth, and re - joic - eth in thy might.

8 Bh

There is neither speech nor language, there is nei - ther speech nor lan -

ther, nei -

guage, there is nei - ther speech nor lan -

ther speech nor lan - guage. there is nei - ther speech nor

guage, their voice

language, there is nei - ther speech nor lan - guage their voice can

cannot be heard. The dove

not cannot be heard. Pin - - - - - ing,

as he flut - - - - - ters, his plaint soft - ly

long - - - - - ing, his

ut - ters; he's cal - - - - - ling, he's

plaint gen - tly ut - ters; he's cal - ling his lov'd one, The

cal - ling his lov'd one, The dove, as he flut - ters his

dove, as he flut - ters, his

plaint

plaint soft - ly ut - ters, he's cal - - - - - ling, he's

soft-ly ut - ters he's cal - ling
 cal - ling his lov'd one, he's cal - ling

10 Hd
 his lov'd one. Love now u - nit
 his lov'd one. Love now u - nit

eth a hap -
 eth, Love now u - nit -

py pair hap - py pair. Love now u - nit -
 eth a hap - py pair, Love now u - nit - eth, Love

eth, Love now u - nit - eth, u - nit - eth, Love now u -
 now u - nit - eth, Love now u - nit - eth, u - nit - eth,

nit -
 Love now u - nit - eth Love now u -

eth a hap - py pair.
 nit - eth a hap - py pair.

11 Mz

Christe e - le - - -
Ky - ri - e e - - - i - son. e - le - - -

Ky - ri - e e - - - i - son, Ky - ri - e e - - - i - son, e - le - - -
i - son, e - le - - - i - son, Christe e - le - - -

i - son, e - le - - - i - son, e - le - - - i - son.

12 Be*

In glo - - - - -
In glo - - - - - ri-a Dei pa - tris, a - - - men, a - - -

In glo - - - - - ri-a Dei, a - - - men.

13 Bh

men a - - - - - men Ky ri - e e - le - - -
men a - - - - - men Ky ri - e e - le - - -

Ky - ri - e e - le - - -
i - son, Ky - ri - e e - le - - - i - son, e - - -
i - son, Ky - ri - e e - le - - - i - son, e - - -
le - - - - - i - son, e - le - - - i - son.

14 Bh*

Ky-ri - e elei - - - son, ele - i -

Ky-ri - e e - lei - son, e - le - i - son, Ky - - ri -

son, e - - - le - i - son, e - - - le - i - son

e - e - le - - - i - son, e - le - - - i - son

15 Bh

Cum sancto Spi - - ri - tu in glo - - -

Cumsancto spi - ri - tu in glo - - -

ria Dei Patris,A-men, a - - -

ria Dei Patris A-men a - - - men

men

16 Bh*

Chri-ste e - le - - - i - son, ele - - -

Chri - ste e - le - - - i - son, elei - - -

i - son, Chri - ste, Christe,e - le - - - i - son, ele - - -

son, Chri - ste, Christe e - le - - - i - son, ele - - -

- i - son, e - le - i - son, e - le - i - son Christe e - le - i - son.
 - i - son, e - le - i - son, e - le - i - son Christe e - le - i - son Christe e - - -
 Christe e - le - i - son, e - le - i - son, e - le - i - son Christe e - - -
 - i - son, e - le - i - son, e - le - i - son, e - le - i - son Christe e - - -
 te e - i - son Christe e - - - - i - son Christe e - - - i - son, e - - -
 le - i - son, e - le - i - son, Chri - ste, Chri - ste, e - le - - -
 le - i - son, e - le - i - son, Chri - ste, Chri - ste, e - le - - -
 - i - son Christe e - le - - - i - son, e - - -
 - i - son Christe e - le - - - i - son, e - - -
 le - i - son, e - le - - - i - son Christe e - le - i - son.
 le - i - son, e - le - - - i - son Christe e - le - i - son.
 17 Bh
 Do - mine De - us, a - gnus De - i, Do - mine De - us, a - gnus De - i.
 Do - mine De - us, a - gnus De - i, Do - mine De - us, a - gnus De - i,

A musical score for two voices. The top line is in treble clef and the bottom line is in bass clef. The music consists of two staves of six measures each. The lyrics are: 'De-us, a - gnu-s De - - - i. Fi - li - us Pa - - - tris.' The bass line provides harmonic support with sustained notes and simple chords.

18 Bh

Et ex Patre, ex Patre na - - tum, et ex Patre, ex Patre na - - tum ante
 Et ex Patre, ex Patre, na - - tum et ex Patre, ex Patre, na - -
 o - - - - - mnia Sae - - - - cula, ante omnia saecula.
 - tum, ante o - - - - - mnia sae - - - - cu - la.

19

To battle haste, to battle haste! O haste! The foe lurketh nigh!
 To battle, to battle, O haste! The foe lurk - eth nigh.
 Smite him to earth, yea, smite him to earth!
 Smite him, smite him, smite him, yea, smite him to

A musical score for a vocal piece. The top staff is in treble clef, B-flat major, and 2/4 time. The lyrics 'To battle haste, to battle haste, O haste! The foe the foe, lurk-eth, earth! To battle haste, to battle haste, haste! The' are written below the notes. The bottom staff is in bass clef, B-flat major, and 2/4 time, providing harmonic support.

20 Fr

— lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
 foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor - ing. Bow - down once more _____
 Thy people, trembling and a - doring, Bow down once more _____

21 Fr*

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces

Our sacri-fi-ces spurn - ing. Silent to our cry, Our sac - ri - fi - ces spurn - ing,

spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
 Silent to our cry, ye gods, to us in darkness lying, ye gods, to

god, to us in darkness lying. send the light the bless - ed truth.

us in darkness lying. O send the light, — send the light the bless - ed truth.

22 Cb

Dream of de - light, — en - kind - ling the soul, O why canst thou
 Dream of de - light, en - kindling the soul, — O why canst thou not

not ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!
 ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!

Vision of heav'n, O stay! _____ Shed en - tranc - ing radiance
 Vision of heav'n, O stay! Shed en - tranc - ing radiance

as of end - less day! Like a dove Like a dove
 as of endless day! hov'rest thou,

Ah! Dream of de - light, en - kindling the soul,
 hov'rest thou, Dream of de - light, en - kind - ling the

O, why canst thou not ling - er? Thou hov - 'rest
 soul, O, why canst thou not ling - er? Thou hov'rest a - bove

23 Cn

like a dove! Ac-cur-sèd Ca-di,
 like a dove! Ac - cur - sed Ca-di, who, cold - hearted, A

ac - cur - sed Ca - di, A guest with - in thy house didst
 guest with - in thy house didst slay, 'Tis time that

slay, Ac - cur - sed Ca - di, thou di - est to - day!
 thou and life were part - ed; Thou di - est to - day!

Hear thy children, — Lord, hear their pe - ti - tion!

We hope, O Lord, in thee, we hope, we hope, Lord — we hope, O

With richest boun - ty hast thou blessed thy faith - ful people!

Lord in thee. With bounty hast thou blessed thy — faith - ful people! We

Hear thy children, — O heed their pe-ti - tion! We hope,

hope, O Lord in thee, we hope, we hope, O Lord, — in thee, we

— we hope, O Lord, — in thee! Sail a-way, sail a-way,

hope — in — thee! Now to the east, now to the

have no care of the morrow. — C wind, blow

west, All is one to the men of the sea. Stormbeat, and wind, blow!

— blow! We — de - fy ye! Swift ad-vancing,

Stormbeat, and wind, blow! We — de-fv ye! Swift ad - vən - cing,

ban - ners streaming, sa - bres gleaming, coursers prancing, — comes — the foe!

ban - ners streaming, sa - bres gleaming, coursers prancing, comes — the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not, -

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat - - tie? Who, ah! who can quell, quell the strife?

bat - - - tie? Who, ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strif^a? Let the port - cul - - lis

fall! He shall not, he shall not es - cape us now! Far from the

fall! He shall not es - cape us now! Far

30

mad - ding crowd's ig - no - ble strife, Their so - ber

far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far

Their so - ber wish - es ne - ver learn'd to stray

from the madding crowds ig - no - ble strife Their so - ber

Far, far, far from the madding crowd

wish - es, Their so - ber wishes ne - ver learn'd to stray,

— Their so - ber wish - es ne - ver learn'd to stray,

31 never learn'd to stray. Press on, press on, ye

never learn'd to stray, learn'd to stray. Press on, press on, ye

sons of light, press on, press on, Un - tir - ing in your no - ble

sons of light. Un - tir - ing in your no - ble

fight; Still tread - ing each new foeman down, each foe - man down,

fight, Still tread - ing each new foe - man, each foe - man down, And

And battling for a bright - er, a bright - er crown!

batt - ling for a bright-er crown, a bright - er crown!

ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionic, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 *Mixolydian - Bt*

A musical score for 'The Star-Spangled Banner' on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two measures of a melody followed by a bass line for the remaining measures. The melody is primarily composed of eighth and sixteenth notes, while the bass line features sustained notes and eighth-note patterns.

2 Aeolian — Bt

A musical score for 'The Star-Spangled Banner' on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of two measures of eighth-note patterns followed by a measure of rests and a final measure of two eighth notes.

3 Ionian — Bt

4 Dorian — Bt

5 Dorian — Bt

6 Mixolydian — Bt

7 Aeolian — Bt

The musical score consists of eight staves of handwritten music. The first two staves are in common time (indicated by 'C') and the remaining six staves are in 2/4 time (indicated by '2/4'). The key signature is one sharp, indicated by a 'F#'. The title '7 Aeolian — Bt' is written above the first staff. The music is written in two voices, with the top voice on a treble clef staff and the bottom voice on a bass clef staff. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines. Measure 194 starts with a whole note followed by a dotted half note. Measure 195 begins with a half note. Measure 196 starts with a half note. Measure 197 begins with a half note. Measure 198 starts with a half note. Measure 199 begins with a half note. Measure 200 starts with a half note. Measure 201 begins with a half note. Measure 202 starts with a half note. Measure 203 begins with a half note. Measure 204 begins with a half note. Measure 205 begins with a half note. Measure 206 begins with a half note. Measure 207 begins with a half note. Measure 208 begins with a half note. Measure 209 begins with a half note. Measure 210 begins with a half note.

8 La

5-57-87645-200

9 Phrygian — Bt

Be - - ne-di - ctus, qui ve - - - - -
 Be - - ne-di - ctus, qui
 - - - nit in no-mi - ne - - - - - Do - - - - -
 ve - - - nit in no-mi - ne Do - - - - -
 - - - mi - ni, in no-mi - ne, in no-mi - ne, in no-mi - ne, in no-mi - ne, in no-mi - ne.
 - - - in no-mi - ne Do - - - - - mi - ni.
 in no-mi - ne Do - - - - - mi - ni.

Ex - pan - di ma - nus me - - - as
 Ex - pan - di ma - nus me - - - as ad - te:
 ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -
 a - ni-ma me - a a - ni-ma me - a si - cut ter - ra si -
 ra si - ne a - - - qua ti - - - - - bi.
 ne a - qua ti - - - bi si - ne a - qua ti - - - - - bi.

12 *Mixolydian* Ls

Be - ne - di - ctus, qui _____ ve - nit in no -
Be - ne - di - ctus, qui _____ ve - nit in no - mi - ne Do -
- mi - ne Do - mi - ni, _____ in no - mi -
mi - ni in no - mi - ne. Do - mi - ni, in no -
mi - ni in no - mi - ne, in no - mi - ne, in no - mi - ne Do -
ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do -

13 Mixolydian Ls

1. *Domine Deus, Domine Deus, Domine Deus,*
Domine Deus, Domine Deus, Domine Deus,

2. *Domine Deus, Agnus Dei, Agnus Dei, Agnus Dei,*
Domine Deus, Agnus Dei, Agnus Dei, Agnus Dei,

3. *Dei, Filius Patris, Filius Patris, Filius Patris,*
Filius Patris, Filius Patris, Filius Patris,

4. *Patris. Filius Patris, Filius Patris, Filius Patris.*

14 Ionian Hn

Cru-ci-fi-xus e-ti-am pro no - - bis, sub Pon-ti - o Pi - la - -
 Cru - ci - fi - xus e - ti - am pro no - - bis, sub Ponti - o Pi - la - -
 to pas-sus et se-pultus est. Et re-sur-re - xit ter-ti-a di - e secundum
 to pas-sus et sepul-tus est. Et re-sur-re - xit ter-ti-a di - e
 scri - ptu - ras. Et ascen - dit et ascen - dit in coe - - - lum se - -
 secundum scriptu - ras. Et ascen - dit, et ascen - dit in coe - - - lum,

15 Phrygian Ls

- det ad de - xteram F? - - - tris Auditu -
 se - dit ad de - xte - ram Pa - - - tris Audi - tu - i me -
 i me - - o da - - - bis gau - - di - um et
 o da - - - bis gau - - di - um et
 lae - ti - - - ti - am: et e - xul - ta - bunt et e - xul - ta -
 lae - ti - - - ti - am: et e - xal - ta - bunt os - sa
 bunt os - sa hu - mi - li - a - ta, os - sa hu - mi - li - a -
 humi - li - a - - - ta, humi - li - a - ta, os - sa hu -

16 *Mixolydian* Ls

End of Melodia

AUG 76



